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ABSTRACT

The document stresses that planning is essential to introduce arts programs into the schools and provides suggestions for the planning process. Elements of a good planning process include clearly stated goals and objectives, efficient use of existing resources, a survey of local conditions, involvement of influential school officials and community citizens, and clear rationales for fund raising. Five stages comprise the planning process. Stage one, getting started, involves establishing an organizing committee which considers key issues, decides on the scope of the committee, and establishes a planning committee. The planning committee establishes a resource group, engages consultants, defines goals, appoints a planning director, and arranges for support services and funds. Stage two consists of gathering information and determining needs. In stage three the plan is developed by testing and revising goals and objectives, ranking recommendations, developing an administrative structure to carry out recommendations, preparing a budget, and establishing an implementation committee. In stage four the plan is tested through interviews with those affected by the plan and through public meetings. Stage five, implementation, involves fund raising, installing a permanent administrative structure, hiring staff, providing programs, and designating an ongoing committee to monitor results and keep sponsors informed. Successful planning processes in Brookline, Massachusetts; South Orange/Maplewood, New Jersey; and Santa Cruz County, California are described. (KC)

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Method and the muse: planning a school arts program

BY

RALPH BURGARD

SO 013 407

A series of reports from The Arts, Education, and Americans, Inc. 5

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FOREWORD

Despite the unprecedented flourishing of the arts in America today, arts programs in the nation's schools have not experienced a corresponding expansion. In fact, with nationwide public attention focused on such problems as declining enrollment, vandalism, low test scores, and spiraling inflation, budgetary priorities are dictating the reduction of school arts programs. In some school districts, arts programs are being eliminated entirely.

We believe that school arts programs are *basic* to individual development and a sound education. Further, we believe that the arts should be used to stimulate learning and self-expression, and recognized as valid ways to learn. If school arts programs are to continue and expand, they require the support of educators, school board members, parents, artists, arts administrators, students, community leaders, legislators, and government agencies.

The Arts, Education, and Americans, Inc. (AEA) has established a National Advocacy Program for Arts in Education addressed to these groups of individual advocates. AEA is a national organization formed in 1977 following the publication of *Coming To Our Senses*, the Report of the National Panel on The Arts, Education, and Americans, David Rockefeller, Jr., Chairman.

The AEA Advocacy Program, which encourages the cooperative action of these groups to ensure local level support for school arts programs, includes a public awareness campaign and consumer information service. The service provides Advocacy Program enrollees with a variety of arts in education information–the AEA newsletter, access to the AEA speaker referral service, informal consultation, and monographs that address pertinent arts in education issues and topics.

This monograph, part of an ongoing series, speaks to one or more of the aforementioned school arts support groups. While we recognize that few monographs will speak directly to everyone, we attempt in each to address a variety of individuals. We hope this monograph will prove helpful to you in your support of arts in education. If you are not yet enrolled in the AEA National Advocacy Program and would like to do so, write to:

The Arts, Education, and Americans, Inc.
Box 5297, Grand Central Station
New York, New York 10163

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We wish to thank Ralph Burgard for authoring *Method and the muse . . .* Mr. Burgard, former director of the American Council for the Arts, is a cultural planning consultant for federal, state, and local government agencies, as well as organizations in the private sector. It is this wealth of planning and administrative experience that Mr. Burgard brings to the AEA monograph series.

With grateful appreciation, we also wish to thank the following organizations for helping to make possible AEA's National Advocacy Program for Arts in Education and, as part of that program, the ongoing monograph series: the National Endowment for the Arts, the Charles Stewart Mott Foundation, the Ford Foundation, and the Alcoa Foundation.

AEA's Board of Directors and Advocacy Advisory Group provided insight on the shaping of the Advocacy Program, and the Advisory Group in particular spent many hours reviewing monograph outlines and drafts.

The Advocacy Program is coordinated by Educational Facilities Laboratories, a division of the Academy for Educational Development. AED Senior Vice President and EFL Division Director Alan C. Green serves as Project Administrator. EFL's Nancy Morison Ambler is Project Director and editor of the monograph series. EFL's Barbara R. Strong, Project Assistant, is editorial and photo researcher for the series.

Finally, we acknowledge with gratitude the hundreds of artists, arts administrators, community leaders, educators, federal, state, and local government administrators, parents, and school board members who continue to share with us their knowledge and myriad experiences in the realm of school arts programs. Without their patient and detailed explanations of how their own programs are designed, managed, and expanded without their special vignettes about these programs–we would be unable to produce the monographs.

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Method and the muse: planning a school arts program

by Ralph Burgard

Why plan?

The PTA meeting is over, but four parents and a school music teacher–the only one in the district–have lingered in the hall to discuss the state of arts programs in their local school district. There are no visual arts teachers for fifteen elementary schools in the district, and no dance or movement classes. The annual grade school plays have not unduly stretched the children's imagination. No one can remember seeing a poet in the classrooms.

Some teachers feel strongly that something should be done to improve the state of the arts in the district. School administrators are sympathetic, but they cite current budget problems (the school board has been cutting bus service and eliminating teaching positions). A number of parents moving into the area describe school programs their children have enjoyed in other cities and wonder why such programs don't exist here.

Some have suggested a public meeting to determine the most effective course of action. One parent asks: "What is the next step?" The next step should be devising a strategy–commonly known as planning–to improve existing conditions.

But for every advocate of planning, at least a dozen skeptics view it as an end in itself–a means of circumventing action. However, planning is the means by which to establish goals, use resources well, rally support, and improve existing conditions. This truism applies to initiating or expanding an arts in education program, as well as to planning a family trip, designing a playground, or launching a space shuttle.

Arts in education programs face increasing competition for scarce funds and influential volunteers, making planning imperative. We are not here to lay out the reasons that school arts programs are important, where to find and engage resources, or how to introduce arts in the classroom and curriculum. These subjects are covered in other monographs in this series. Rather, our purposes are to advocate that planning be consciously and logically undertaken, to provide some suggestions for going about planning, and to demonstrate that planning *can* result in change.

Planning with results: three case studies

Planning in any field can be a murky affair, cloaked in a terminology that often seems designed to frighten people into behaving like pawns. To show the flesh tones before the skeleton, we present here three different approaches to planning.

☐ In Brookline, Massachusetts, a ten-person committee composed entirely of school personnel patiently fashioned, over a five-year period, a unified arts program for one school district.

☐ In South Orange/Maplewood, New Jersey, a twenty-person committee comprised of representatives from both school and community restructured the town's high school curriculum during a one-year period.

☐ In Santa Cruz County, California, a twenty-person arts in education subcommittee composed of both school and community representatives produced a plan for arts programs in the county's elementary schools. The subcommittee was part of a much larger committee that produced a cultural plan for the entire county.

The Brookline Unified Arts Program: a small committee plans within the school system

Arts planning began in the Brookline, Massachusetts, school district in 1970, when its superintendent observed that the district's fragmented arts programs required a more focused and interdisciplinary approach. He hoped to achieve this goal by reallocating existing district resources. An outside consultant was hired on a full-time basis by the superintendent to institute a planning process and administer the recommended programs, which eventually involved all 6,200 students in grades K-12.

A long-term planning process was deliberately chosen, thereby allowing the teachers time to construct the new program themselves. The resulting Unified Arts Program has produced a coordinated curriculum with central administration and purchasing for the four existing program divisions: performing arts (music, theatre, dance), art, home economics, and industrial arts.

During the first summer of the planning process, a two-week workshop was held to discuss the status and needs of the current program. In attendance were the program director, two sympathetic representatives from each of the four major programs, and an outside consultant. This group of ten, with minor variations, became the basic planning committee over the next four years. Committee workshops were held each summer, and conclusions were tested in the schools the following winter through personal interviews and small group discussions.

By the fourth school year, a common curriculum format (goals, objectives, and administrative structure) had emerged that still allowed faculty in each discipline freedom to choose its own subject matter. To secure this amount of time for planning, a central warehouse and purchasing system was established in the first two years so that measurable progress could be demonstrated to school administrators. Another strategy to make more time available was a revision of scheduling practices, resulting in increased instructional time, reduced class loads, and equal arts instruction throughout the system without adding new faculty. The original planning committee has been superseded by other planning and administrative arrangements within the unified program.

During the last five years, the Unified Arts Program has added specialists in all program areas, as well as additional programs in dance and theatre. A strong arts advocacy group is emerging within the system from this program. The faculty is more accessible and open to the students and is continually encouraging them to participate in programs

sponsored by other disciplines. All this has been accomplished with an estimated increase of only 30 percent in expenditures from 1971 to 1979. Massachusetts' Proposition 2½ has drastically slashed arts budgets in the state's public schools, but the administrative and program costs remain intact.

Columbia High School: the Committee for the '80's creates an extra class period for electives

In 1979, the South Orange-Maplewood, New Jersey, Board of Education decreed that its Columbia High School should increase graduation requirements. Teachers knew that elective courses would be squeezed, and Columbia's principal organized a Committee for the '80's to review the options.

The twenty-member committee was composed of school board representatives, faculty, and parents. No funds were budgeted for planning, but the Committee met over a one-year period and devised an ingenious solution to the problem. It proposed shortening the eight class periods in the high school by six minutes each to create a ninth period. This allowed students more flexibility in choosing electives. The Committee also adopted a graduation requirement of 20 credits (of a total of 120) in art, music, foreign language, industrial arts, and business education. As a result of these changes and an enthusiastic arts faculty, 34 percent of the high school's 2,300 students have enrolled in arts courses. Another eight percent have been turned away because the courses have been oversubscribed.

In the South Orange-Maplewood elementary schools, the district's visual arts director is aiming for 100 minutes of weekly instruction for each pupil by an arts specialist.

Thanks to an enlightened school superintendent, recent budget cuts have fallen lightly on the district arts programs. While teachers in other disciplines have been laid off due to declining enrollments, the arts staff has not been cut. Vacant classrooms in all nine of the district's elementary schools have been converted into arts studios, and imaginative scheduling has allowed the schools to meet the increased demand for arts classes without adding faculty.

SPECTRA: *A large committee produces a cultural development plan for Santa Cruz County*

From the beginning, arts in education has been a strong consideration for citizens of Santa Cruz County, California, in formulating a cultural development plan. A 125-person planning committee composed of leaders from business, the arts, education, and local government, was formed with the assistance of a smaller organizing committee. The planning committee was assisted by a resource group of 30 professional administrators from county cultural and educational institutions.

The plan, produced during a six-month period in 1979, recommended the formation of a privately incorporated, nonprofit county arts council; a grants and

technical assistance program to strengthen county cultural organizations; four cultural facilities to be located throughout the county; and a local arts in education program. The complete cultural development plan for the county cost $72,000, of which approximately $15,000 was allocated to the arts in education planning component. Funding sources included grants from the county government, three city governments, the state arts council, and fourteen business firms. Approximately $240,000 in new funds was raised during the planning process to help carry out the recommendations.

Also during the planning process, a twenty-person arts in education subcommittee, eventually called SPECTRA (Special Teaching Resources for the Arts), was formed. Program recommendations focused on the county's elementary schools (with an enrollment of 15,000 pupils) and included the use of talented artists for long-term residencies and in-service training courses for elementary teachers. A team of three individuals coordinated the arts in education process within the larger planning framework. This team included the chairperson of the arts in education subcommittee; the county arts coordinator, whose in-kind services were donated by the County Department of Parks, Open Space and Cultural Services; and the outside consultant.

Key school personnel, whose members included parents, teachers, school administrators, school board members, and arts personnel, constituted approximately 40 percent of the subcommittee. Superintendents of the county's six school districts were contacted at least twice during the planning process, and individual meetings were held with each school board member in each of the districts. During the following year, five of the county's six districts allocated from $2,500 to $25,000 to the arts in education program, even though the schools were suffering severe budget cuts resulting from the passage of California's Proposition 13.

As recommended in the plan, the SPECTRA subcommittee became a standing committee of the newly created Cultural Council of Santa Cruz County, and its director a member of the Council staff. SPECTRA's first-year budget for 1980-81 was $155,000. Of this amount, $44,000 comes from the school boards, $3,000 from two PTA units, $23,000 from the County Office of Education, $40,000 from the Cultural Council and the County Board of Supervisors, $40,000 from two regional foundations, and $5,000 from the University of California at Santa Cruz. Most of these funds were committed during the planning process.

Planning processes

As we have seen in the three planning examples, a good planning process for arts in education:

☐ has clearly stated goals and objectives that lay the groundwork for focused programs

☐ uses existing resources efficiently

☐ requires an accurate survey of existing local conditions which, in turn, can lead to more effective program solutions

☐ involves influential school officials and community citizens who can help implement the plan's recommendations

☐ furnishes rationales for fundraising

☐ enables its sponsors to make effective changes in bureaucracies, including public school systems.

Planning is essentially an exercise in optimism, but to balance the picture, a few pitfalls should be mentioned. A plan can fail if:

☐ there is a lack of continuity between planning stages

☐ those who can influence the plan's implementation feel they are not part of the planning process

☐ the egos of a few inhibit others from expressing their opinions

☐ a consultant imposes his or her solutions despite the objections of local participants

☐ the planning process is drawn out over too long a period of time

☐ participants lose sight of the goal: improvements in the education of young people through the arts.

Planning models abound, of course, and the one we suggest involves five stages:

☐ get started

☐ gather information and determine needs

☐ develop the plan

☐ test the plan

☐ implement the plan.

These stages are applied to two planning vehicles:

☐ a small planning committee, working essentially inside the school system to reorder school priorities and existing resources in favor of improved arts programming

☐ a larger planning committee, working to obtain new commitments in funds and personnel from both the school system and its surrounding community to improve arts in education programs.

These stages and alternate vehicles are diagrammed on pages 12 and 13, and you may wish to refer to the illustration as you continue reading this report. Remember, though, that no one model is best for all situations. Stay flexible—and adapt appropriately according to your own situation and needs.

Stage one: get started

The Organizing Committee

Let's return to our opening scenario and start a planning process directly from that situation. Why not invite to an informal meeting the original group of four parents, along with two or three sympathetic school personnel, for instance, an arts teacher, classroom teacher, and school administrator. (If the superintendent or a principal takes these

first steps, a small, informal committee composed mainly of school personnel plus community representatives might be established.) This group becomes the Organizing Committee. Note at that first meeting and at subsequent meetings some of the major questions the group must consider. For example:

☐ What arts education programs already exist in our schools? (research);

☐ What new programs do students need? (needs assessment);

☐ What should the new programs accomplish for students over the next five years? (goals and objectives);

☐ Which of these goals and objectives is most important in the next year? (priorities);

☐ What planning procedure should we use? How long should it take?

☐ Who should be members of the planning committee?

☐ What administrative assistance do we need for the planning process? (resources);

☐ How much will the plan cost? Where will the money be found, and what agency should administer the funds?

These questions may be applied to arts plans for an individual school, an entire school district, or multiple districts comprising a city, county, or bicounty region.

After these issues have been discussed by the Organizing Committee, you're ready to develop a more formal planning structure, with key responsibility to be vested in a Planning Committee.

The Planning Committee: three options

Your Organizing Committee might first consider three planning options:

☐ have the school district organize and administer the plan

☐ find an existing nonprofit community organization, such as the community arts council, to do so for you

☐ do so yourself by means of an independent committee.

SCHOOL DISTRICT

If the superintendent or some influential principals are sympathetic, the school district may be willing to undertake its own planning with a key person designated to organize and administer the process. Costs would be absorbed in the school budget. This, of course, is the simplest alternative. In-kind services, i.e., clerical help, administrative personnel on loan, already are in place. Moreover, internal reforms are often the most effective and least threatening to school personnel. The full cooperation of the district superintendent is essential to ensure the success of this option.

OUTSIDE AGENCY

The second option, using an existing outside agency to organize and administer the plan, offers some of the same advantages as the first. Such an

agency may have existing office space, in-kind services, and an administrative structure already in place to undertake the plan. A growing number of community arts councils are producing comprehensive cultural plans, including arts in education components, for the entire community.

This option also offers some special advantages. Its appeal is broader, and more influential citizens can be persuaded to serve on the Planning Committee. This broader influence, in turn, can be used to secure a higher priority for arts programs in the schools. The community's cultural organizations and artists are also involved in the major planning effort, which brings them into closer communication with education leaders and can lead to more effective programs. Moreover, the planning funds are easier to raise and more efficiently used.

If your group decides the option is worth exploring, you should meet with the director and/or president of the local community arts council to discuss subsequent steps. Your project might give the council the impetus it needs to undertake a community-wide plan.

INDEPENDENT COMMITTEE

The third option, organizing and administering the plan yourself, also has several distinct advantages. It allows maximum flexibility in decision-making, as your planning committee is the final arbiter in all decisions. It also provides more freedom to draw from a wide spectrum of resources in both schools and community to achieve the desired results. The planning committee is independent of all existing organizations, and its decisions are likely to be viewed as more impartial. Quite often, key school personnel involved in the planning committee can work with community representatives to lobby the school board for higher priorities for arts programs.

The independent committee should include artistic, administrative, and fund-raising talent, drawn from concerned parents (try to recruit some influential business people or their spouses); classroom and arts teachers; school administrators; administrators from community arts institutions; and practicing artists or musicians who may have had experience working with the schools. It may also help to have representation from service organizations such as the Junior League, Rotary Club, or League of Women Voters. The caliber of these committee members, and the influence they command, will greatly affect your plan's success, so choose carefully.

Committee membership and size

The success of all three committee options is largely dependent on one common factor: the willingness of influential school and community people to become involved in the planning process; to feel that it is *their* plan, that they have ownership in the plan. This can be

STAGE 1: GET STARTED

Informal group identifies problems and needs, and becomes:

ORGANIZING COMMITTEE

- considers key issues
- selects 1 of 3 planning process options:
  1. school district
  2. existing community agency
  3. independent committee
- establishes:

PLANNING COMMITTEE

- determines size based on 2 options:
  1. small committee (5–25 members)
  2. large committee (25–75 members including Steering Committee of 5–10 members)
- establishes Resource Group
- engages consultants
- defines its goals, tasks, and schedule
- appoints Plan Director
- arranges for support services and funds

STAGE 2: GATHER INFORMATION; DETERMINE NEEDS

- conduct interviews to solicit facts and opinions
- gather and analyze statistics on arts programs and funding
- research other sources of information
- compile results in a series of observations
- list needs, major and minor

STAGE 3: DEVELOP THE PLAN

- draft goals and objectives
- test and revise goals and objectives
- draft program recommendations
- rank recommendations
- prepare and test complete set of goals, objectives, and programs with school and community leaders
- develop administrative structure to carry out recommendations
- prepare program budgets including both expenses and income
- establish Implementation Committee that:
  - ☐ organizes permanent structure
  - ☐ helps raise initial funding

STAGE 4: TEST THE PLAN

- ☐ test plan through interviews with those affected by the plan
- ☐ test major recommendations with potential funding sources
- ☐ conduct public meetings to review plan
- ☐ prepare final draft and review in detail with all members of Planning Committee
- ☐ prepare final plan

STAGE 5: IMPLEMENT THE PLAN

- ☐ raise funds to meet operating budget
- ☐ install permanent administrative structure
- ☐ hire staff as needed
- ☐ provide programs
- ☐ designate small "ongoing" committee to monitor results, keep sponsors involved, and inform all concerned

achieved only by consulting them freely during the planning process and involving them in all key decisions.

How do you structure this involvement? Much is dependent on the size of the Planning Committee and its make-up. For instance, you may:

☐ have a small Planning Committee of dedicated volunteers carry out the plan, using interviews to educate the potential funding sources and others who can influence the implementation process

☐ enlarge the Planning Committee by including as members many of the same funding sources and influential individuals you otherwise would interview.

If the school district organizes the plan, the Planning Committee can be comparatively small – some key school personnel plus some community representatives all reporting to the superintendent. If an existing community agency undertakes the plan, or if you do so yourself through an independent committee, the larger, broader based group is essential.

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In the first option, you would meet frequently with a relatively small group of dedicated people. Communication would be easier and the plan's administration reduced to a minimum. Under this option, with a few members added, the Organizing Committee would become the Planning Committee.

In the second option, many members of the Organizing Committee could meet frequently as the Steering Committee of the larger Planning Committee. The entire Planning Committee would meet four or five times during the planning process to review drafts of recommendations. This process involves more influential citizens (most of whom would not want to attend all of the smaller meetings) and increases the plan's chances of implementation. It also entails more administration.

How does one convince influential individuals to serve on the large Planning Committee? (As defined here, "influence" can be in the fields of local government, business, education, organized labor, the arts, and public service.) The answer involves what is popularly known as the domino theory, i.e., that the influence of any committee is established by the caliber of its first three appointments. If they command wide respect it will be comparatively easy to persuade other influential citizens to serve.

After three or four key people have been enlisted, solicit a committee chairperson. If the Planning Committee is larger than twenty members, the chairperson should form a Steering Committee consisting of five to ten members. This group will meet on call, usually to pretest major concepts and program ideas and make decisions concerning the administration of the plan. Other subcommittees, such as a Funding Committee or School Liaison Committee, may be appointed by the chairperson to explore more specific issues.

Resource Group and consultants

Planning committees both large and small can be assisted by a Resource Group or technical committee, composed of professionals in the fields of the arts, education, and community planning. The group could include administrators of the local arts groups; arts and homeroom teachers; school administrators; a library director; a representative from the city planning department and the department of parks and recreation; and members of the arts faculties of the local community college or university.

This Resource Group should be used to test concepts and program ideas before sending them to the Planning Committee. In this manner, major flaws in program concepts can be detected early and corrected. In addition, it can allay the fear of professional directors and school personnel who may feel that their prerogatives are being circumvented by the planning process. Resource Group members should be invited to attend all

meetings of the larger Planning Committee, so that ownership of the plan can be broadened further.

Don't hesitate to call for outside help at the very beginning of your planning meetings. Some local and state arts councils and school systems have funds available to hire consultants familiar with planning processes. One or more consultants can be used, for one or two days at a time, on several occasions during this preplanning stage. Outside consultants provide viewpoints cloaked in an authority that only geographical distance can provide. They can make observations that local school personnel and citizens might be reluctant to state for fear of offending their neighbor or associate. Also, although the committee is under no obligation to take a consultant's advice, neutral outside opinions and guidance often provide a focal point for further discussion.

Implementation starts at the beginning

From the very first meeting, the Planning Committee should be concerned with strategies that will assure successful implementation of the recommendations. Indeed, the implementation itself is a key reason for a planning *process*. Your original small group of concerned parents and school personnel could undoubtedly close the door some evening and emerge six hours later with a perfectly respectable plan. However, the conclusions would be reached by those already convinced, leaving unconvinced the people who influence the implementation process.

As we have mentioned, planning is often viewed with distrust by pragmatic Americans. ("Our city is paved with plans and nothing has been done yet!") There is enough truth to this accusation to warrant the inclusion in your planning process of certain measures that will help to implement the final recommendations. These measures include:

- ☐ a Planning Committee of specified duration
- ☐ a method of involving in the decision making process people (including potential funding sources) who can influence the implementation of recommended programs
- ☐ securing some leadership gifts of cash or in-kind services during the latter stages of the planning process to help implement the recommended programs
- ☐ recommendations that delegate responsibility for implementation after the Planning Committee has been dissolved

All planning processes should be temporary – from three to twelve months if outside the school system and perhaps longer if the schools conduct the plan. The process should have a stated beginning and end. This temporary status is less threatening to established hierarchies in the school system and allows committee members to exercise more independent judgment. The temporary process also offers an opportunity to involve influential citizens and school personnel

who ordinarily would not commit themselves to a permanent position with an untried enterprise. As the planning nears completion, such involvement makes it easier to approach committee members for initial operating contributions. Feeling personally involved, they have some ownership in the plan. A broad sense of ownership is crucial to its success, for by including in it implementation recommendations, committee members tacitly agree not to let the plan languish on the shelf.

Some nuts and bolts

With your Planning Committee intact, it is time to define objectives for the group. For instance, the Committee might plan to:

☐ recommend the implementation of cooperative arts programs to assist the schools improve the quality of education

☐ recommend the best organizational structure to administer such a program

☐ determine program budgets for the next two years and indicate potential funding sources

☐ outline implementation procedures to launch the recommended programs.

Whatever your committee objectives, you will need a Plan Director responsible for conducting interviews and writing the planning drafts. He or she is principal liaison with the Planning Committee. This position can be filled by an unpaid volunteer, a part-time salaried person, or someone whose in-kind services are donated. The Director may be a school employee, or a locally-based or out of town consultant.

The committee will also need access to part-time clerical help, printing and mailing service, copy machines, and a telephone. These costs can range from $100 to $3,000, depending on the size of the committee and the extent of research and reports required. If possible, find someone who will donate all or part of these costs, plus a desk in an already existing office for the Plan Director. Potential candidates for this contribution include individuals or a nonprofit community agency, the school district, a city or county government agency, or a business firm. One of the agencies could also serve as the tax-deductible recipient and administrator of planning funds.

Planning budgets can range widely, depending on the size of the school system involved. As already noted, the arts in education plan could be undertaken by the school district or as part of a comprehensive cultural plan undertaken by the local arts council. Thus, a major portion of the expenses could be assumed by another agency. If the plan is not organized by the school district, the initial planning funds should come from both the public and private sectors to pave the way for future funding of the recommended programs.

Stage two: gather information; determine needs

A plan is only as good as the information on which it is based. In planning an arts in education program, information-gathering will:

☐ provide accurate statistics as well as a body of subjective opinions that reflect the current state and future needs of arts programming

☐ cause the Planning Committee to seek out influential people in both schools and community, obtain their opinions, and in the process, make them feel a part of the planning process.

Information includes both facts and opinions. Statistics are needed that give the number and type of arts teachers employed and the funding currently allocated for equipment, supplies, and salaries. Most of these statistics are not line items in the typical school budget, and you must dig them out by personally interviewing school and district administrators and arts teachers. Much information already exists in sources such as surveys or district master plans.

Subjective opinions can be more important than facts. What key people think about arts programming and its role in education can provide important clues that will shape future policy and programs. Soliciting these opinions also gives you, in turn, the opportunity to educate influential school and community people concerning the valuable role the arts can and do play in education. This interchange can create new interest in your project and provides assistance from unsuspected sources.

The chapter headings for Report 2, *Your school district and the arts: a self assessment*, distributed by The Arts, Education, and Americans, gives an indication of where research is necessary and how needs can be determined:

☐ Is there a formal school board policy or set of goals concerning the arts?

☐ How are the arts reflected in the school budget?

☐ How strong is the arts program in the elementary schools?

☐ How strong is the arts program at the secondary level?

☐ Are there arts programs for students with special needs and interests?

☐ How are the arts integrated into the regular academic program?

☐ Does the district provide staff in-service programs in the arts?

☐ Do school arts programs involve the community?

☐ Does the district have a comprehensive program in the arts?

The results of this research and needs assessment can be written up in a series of observations that, in turn, can form the basis for program recommendations. The "needs" will tend to be a long list –some major and some minor, some feasible and some "blue sky." For now, don't reject any needs that have been identified. They will be sorted out in the next stage.

Stage three: develop the plan

Goals, objectives, programs, and priorities

Many people consider the formal exercise of establishing goals and objectives to be a waste of time. "Let's get to the programs," they may urge. Don't be misled. This discipline of establishing goals and objectives can help to condense a laundry list of ideas into a set of coherent programs focused on specific objectives. These objectives, in turn, provide standards by which progress, or the lack of it, can be traced.

Goals are broad statements defining the intent of an organization in a broad field of interest. *Objectives* identify major improvements within that field in the next few years which would help to achieve the goals. *Programs* consist of specific projects during the next year which would help to achieve the objective.

Working with a small group of two to five people who are comfortable discussing theoretical issues, the Plan Director should make a first draft of goals and objectives. This draft should be tested with the Planning Committee. After it has been revised and approved, the Planning Committee can divide into smaller groups to brainstorm program ideas. At this session, you may wish to tape rolls of brown wrapping paper on the walls. With a marking pen, write on the paper the first goal, and the first objective which will help to achieve that goal. Ask for program ideas to achieve that particular objective. *Don't criticize any idea suggested, no matter how impractical it may seem.* Simply write them down as fast as they come. Proceed to other objectives and goals. When all have been covered, ask the group to rank the programs suggested. You might use the scale:

- ☐ A = Essential
- ☐ B = Highly Desirable
- ☐ C = Acceptable

The net result of this process could produce something like the following example:

Goal: Assist school personnel to improve arts programs in district elementary schools.

Objective: Use artists to supplement the work of existing arts specialists in the schools.

Observation: Only one art teacher serves fifteen district elementary schools with 6,000 students.

Program recommendation: Sponsor a Poets-In-Schools project next year in grades 4–6.

These ideas will suggest additional community resources that can be further tapped for program ideas. Refine all of these suggestions into a succinct outline of programs and test them further with school and community leaders before drafting your first set of program recommendations. For additional program suggestions, you may wish to refer to other reports in the AEA Advocacy Program

series: Report 1, *People and places: reaching beyond the schools*, and Report 4, *Ideas and money for expanding school arts programs*.

Most arts in education programs also fashion a statement of purpose. This defines the overall mission of the program. SPECTRA, the arts in education subcommittee of Santa Cruz County, used this version:

SPECTRA assists schools in Santa Cruz County to improve the quality of education through arts programs which strengthen the perceptual and communications skills of children; this is based on the premise that human beings acquire most of their knowledge using three tools–perception, language and number–and that training in all three is essential throughout the first twelve years of formal education to help children develop to their maximum potential as human beings.

Not all program recommendations must involve new resources. As we mentioned, Columbia High School created an extra period in the day by shortening each existing school period by six minutes. This made it possible for students to choose more elective courses, including the arts.

Administrative structure

Inevitably, the Planning Committee must recommend the best administrative structure to carry out its recommendations. Administrative options include:

- ☐ the school system itself
- ☐ the local arts council
- ☐ another existing, nonprofit community organization
- ☐ a combination of the above.

The school system itself supplies built-in overhead, an established communications system among teachers and administrators, and a considerable amount of in-house trust among its personnel. The question is: can enough new in-house influence be generated to substantially improve the amount of resources allocated to arts programs?

An independent organization may have better lobbying capabilities, potentially better communications with community cultural resources, and the luxury of a single focus–improving local arts in education programs. However, would this group have the fundraising capacity to sustain good programs? Would it be better to ally the program with the local arts council and, in this context, would the arts council be strong enough?

Whichever option is chosen–school or community–it should be balanced by structures in the other sector. That is, if the schools administer the program, the school arts coordinator should have a strong citizens advisory committee with which to work. If the administering agency is one outside the school system, its board and committees should include strong representation from the schools.

Budgets and resources

Budgeting sharpens all programming concepts, and you should direct equal attention to both income and expenses columns when drafting the budget. Make a list of all potential funding sources and realistic estimates of the funding available from each. (It is an axiom of

good budgeting to underestimate income and overestimate expenses.) Don't forget the value of in-kind services, and include their estimated value in both the income and expense columns of the budget. During the budgeting process, financial realism may require the revision of some program priorities established by the Planning Committee. Remember, you may accomplish many objectives by reallocating existing resources.

The budget page is the most carefully scrutinized part of any plan. If it is well laid out, potential funders may recognize that the organization is well run and react generously. Committee members should be able to read in a budget what goals and programs are being pursued, and what amounts are being received and spent. A budget is primarily a periodic financial forecast, meant to be revised during the year. The budget may be subdivided using each goal as a major subhead, followed by the program recommendations and the costs required to carry out that program. For instance:

ARTS IN EDUCATION PROGRAM *Fiscal year: July 1 to June 30*

		1981–82		
INCOME	1980–81 Actual	Budgeted For Year	Actual To Date	Estimated on June 30
School districts	$	$	$	$
Superintendent's office				
Business contributions				
Arts council (in-kind)				
PTA contributions				
State arts council				
Other				
Total income	$	$	$	$
EXPENSE				
Goal: administer the program efficiently				
ADMINISTRATION				
Salaries	$	$	$	$
Consultants				
Shared personnel/office space				
Telephone				
Printing/copying				
Promotion				
Accounting and legal				
Local expense/transportation (staff)				
Insurance				
Other				
subtotal	$	$	$	$

	1980–81	1981–82		
	Actual	Budgeted For Year	Actual To Date	Estimated on June 30
Goal: assist school personnel to improve arts programs in district elementary schools				
IN-SERVICE TEACHERS WORKSHOPS				
Artists' fees	$	$	$	$
Consultants				
Transportation				
Art supplies				
Curriculum packets and evaluation materials				
Promotion				
subtotal	$	$	$	$
POETS-IN-SCHOOLS PROGRAM				
Artists' fees; 8@$10,000	$	$	$	$
Arts supplies				
Curriculum packets and evaluation materials				
subtotal	$	$	$	$
Total expense	$	$	$	$

As the budget is refined, you can estimate costs and income for the current year, and each of the next two to three years. Income and costs should be in balance.

The Implementation Committee

Your plan should recommend some procedure to ensure continuity of effort after the Planning Committee is dissolved. The smaller Planning Committee could be delegated to recruit the nucleus of a board of directors or school/community committee that ultimately can assume responsibility for implementing the new program. If a larger Planning Committee is used, the chairperson will often appoint, with the approval of the committee, a smaller, temporary Implementation Committee to take over after the entire Planning Committee is dissolved. This new group usually serves for three months, and:

☐ establishes the permanent administrative structure recommended to carry out the programs

☐ nominates or selects members of the school advisory committee or the first board of directors of an independent agency or an arts in education committee for the arts council depending on the option selected

☐ helps raise initial funding contributions to finance first-year programs.

Depending on its recommendations, Implementation Committee responsibilities might include meeting with the proper authorities to establish the school system administrative structure that would connect with the staff, teachers, and a citizens advisory committee; drafting incorporation papers and bylaws for a privately incorporated, tax-exempt organization; or establishing an arts in education committee within the local arts council structure.

The Implementation Committee could be composed of eight to fifteen members, generally those who have been most active in the planning effort. The committee would be phased out when the permanent organization has been established. The permanent administrative entity would have the responsibility of hiring the full- or part-time staff recommended to undertake the program.

Stage four: test the plan

Interviews

Before drafting program recommendations, the Plan Director should test major program ideas in interviews with the groups and individuals directly affected by the recommendations and their implementation. Such interviews provide the basis for modifying programs wherever necessary to meet valid objections and suggestions for improvement. Soliciting opinions and guidance also encourages the widespread sense of ownership so essential to the implementation process.

In addition, major recommendations should be tested in personal interviews with all major sources of potential funding. Some of these sources may already be represented on the committee; some may not. All sources should be contacted, and their opinions solicited at the beginning of the interview. The remaining time during the meeting should be spent educating the individual or group about the potential benefits of a strong arts in education program both to students and the community at large. Cite statistics ("only one music teacher for fifteen schools") to show the need for improvement.

Public meetings can be held at various schools to test program concepts and solicit new ideas. Often a PTA will agree to sponsor such an event. You might provide a roster to obtain names and addresses for future volunteer help.

Committee review

Your draft of an arts in education plan must be tested with the Planning Committee. This draft would ordinarily cover goals and objectives, program recommendations, organizational structure, projected budgets, funding sources, and implementation procedures. It should be mailed to members of the Planning Committee at least one week before it is to be reviewed by the group. If the Committee is large, it can be divided into smaller groups for review purposes. These sectional groups could meet on consecutive evenings with the Plan Director and committee chairperson present to review the plan with each group. Committee members can be directed to review phraseology and nuance, and, of course, the program concepts.

Second and possibly third drafts of the plan can be prepared from a composite of suggested revisions and mailed to committee members for final review. Members might be reminded that recommendations are not cast in stone, but can be amended should the occasion arise. In this context committee members should approve the plan's recommendations in principle in order to guide those who must carry out the recommendations. The committee should not inhibit the implementors with excessive attention to detail.

Stage five: implement the plan

The means for implementing your plan have largely been worked out during the previous planning stages. For instance:

☐ The planning process has already involved key persons from the community and the school district, and their roles and responsibilities have been identified. (Roles may range from raising money to providing public endorsement to administering some aspect of the plan.)

☐ The Implementation Committee has established an administrative structure for carrying out the plan. (If the school district has undertaken the planning, the superintendent will have designated the staff to carry out the objectives.)

☐ The budget-making process has indicated the amount of monetary and in-kind contributions required to meet program goals. Where necessary, existing budgeted funds have been reallocated.

Funding sources have been earmarked and fundraising should be underway, with key contributions from the community and from the school district already committed.

Because of the nature of your planning effort, the fundraising process has some special strengths. In selling the plan and its program, mention points such as these to prospects outside the school system:

☐ The contribution will be matched, or supplemented, by others.

☐ Business has a stake in quality education. The children of company employees, as well as children throughout the community, will benefit from these programs.

☐ The plan is the work of many influential citizens who have spent six months to reach these conclusions. (Show the list of committee members.) The plan already has broad support. Its sponsors (funders) include (name them).

Likewise, in working with school boards, mention that:

☐ The plan is underway, and a number of community leaders and school personnel (name them) are involved in its design and implementation.

☐ This is a broad-based community/school partnership effort, and collaborative programs in this area will benefit both schools and community.

☐ Every dollar allocated will be matched by other sources.

☐ In times of austerity budgets, this is one program that has comparatively low cost and high visibility.

For more information on fundraising, you may wish to review AEA Advocacy Program Report 6, *Developing financial resources for school arts programs*.

Program fundraising and implementation are ongoing. One of the major tasks of the Planning Committee is to ensure that the plan has built-in fundraising and implementation responsibilities. A small subcommittee of the Planning Committee may be selected to "remain in business," acting as watchdog for the program, monitoring its results, and keeping its planners and sponsors involved and well-informed.

The final test of any planning process is the ongoing success of the programs resulting from the planning effort. Planning for arts in education is finally action–action that brings the arts into the lives of young people using the resources of both school and community.